

TO BE SUNG OF A SUMMER NIGHT ON THE WATER

I

FREDERICK DELIUS

(late Spring) 1917

Slow, but not dragging

Sopranos

Contraltos

I
Tenors

II

I
Basses

II

pp (fulsetto)

Slow, but not dragging

Piano
for
practice
only

☆ Sing on vowel 'uh' (as in "love") with very loose mouth, almost closed in the *pianissimo*, but which should be gradually opened or shut according as more or less tone is wanted. Breath should be taken only at the sign ";" if possible, and quietly and quickly in order to preserve the *legato*.

S. *pp*

C. *pp*

I. *pp*

T. *pp*

II. *pp*

I. *pp*

B. *pp*

II. *pp*

S. *p*

C. *p* (9)

I. *p*

T. *p*

II. *p*

I. *p*

B. *p*

II. *p*

8. *cresc.* - - - - *f* (9)

C. *cresc.* - - - - *f*

I *cresc.* - - - - *f*

T. II *cresc.* - - - - *f*

I *cresc.* - - - - *f*

B. II *cresc.* - - - - *f*

S. *dim.* *poco* - - *a* - - *poco* *p*

C. *dim.* *poco* - - *a* - - *poco* *p*

I *dim.* *poco* - - *a* - - *poco* *p*

T. II *dim.* *poco* - - *a* - - *poco* *p*

I *dim.* *poco* - - *a* - - *poco* *p*

B. II *dim.* *poco* - - *a* - - *poco* *p* (9)

First system of musical notation, measures 1-4. The score includes parts for Soprano (S.), Contralto (C.), Tenors I and II (T. I, II), Basses I and II (B. I, II), and Piano (P.). The Soprano part begins with a melodic line, while the other parts provide harmonic support. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

dying away to the end

Second system of musical notation, measures 5-8. This section is marked *dying away to the end*. The Soprano part concludes with a long note marked *pppp*. The other vocal parts also end with sustained notes, with the Contralto and Tenors marked *pppp* and the Basses marked *pppp*. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, both marked *pppp* at the end.

II

Gaily but not quick

Sopranos

Contraltos

Tenor Solo

I
Tenors

II

I
Basses

II

Piano
for
practice
only

Luh luh lah luh luh luh lah, _____ luh lah luh luh luh lah,

Gaily but not quick

★ The Solo voice should sing to syllables as indicated, introducing delicate *staccati* at appropriate places (which are generally where the syllables "luh" is put.) On *staccato* notes the vowel should be sung for a very short time and the remainder of the notes continued on the sound of "l."

The accompanying voices should sing on 'uh' (as in "love.") A slight aspirate, though without taking the voice off before it, may be made at (1) all repeated notes and (2) the first note of slurs (unless it happen to come after a breath, in which case the aspirate is best omitted.)

S. *mp pp mp pp*

C. *mp pp mp pp*

Solo *f p f p*
lah lah, lah lah, la - ha - hah, la - ha - hah, la - ha - hah

I *mp pp mp pp*

T. *mp pp mp pp*

II *mp pp mp pp*

I *mp pp mp pp*

B. *mp pp mp pp*

II *mp pp mp pp*

S. *f p* *rather slower*

C. *f p*

Solo *f mp*
ah luh luh la ha ha ha lah

I *f p*

T. *f p*

II *f p*

I *f p*

B. *f p*

II *f p*

First system of the musical score, measures 1-4. The score includes staves for Soprano (S.), Alto (C.), Solo, Tenor I (I), Tenor II (II), Bass I (I), Bass II (II), and Piano. The Solo part has the lyrics: "luh la - ha-hah, la - ha-hah, la - ha-hah, hah,". Dynamics include *f* (forte), *p* (piano), and *mp* (mezzo-piano).

Second system of the musical score, measures 5-8. The score includes staves for Soprano (S.), Alto (C.), Solo, Tenor I (I), Tenor II (II), Bass I (I), Bass II (II), and Piano. The Solo part has the lyrics: "luh luh la ha ha_ hah_ luh la ha ha_ hah, luh luh la ha ha_ ha_". The tempo marking "Tempo I" appears above the Soprano staff in measure 5 and below the Piano staff in measure 7. Dynamics include *p* (piano) and *mf* (mezzo-forte).

rall. *a tempo*

S. *p* *p* *p cresc.* *f*

C. *p* *p* *p cresc.* *f*

Solo *p* *p* *p cresc.* *f* (9)

ha — ha — luh luh lah luh luh lah — luh lah luh luh luh lah, ha

I *p* *p* *p cresc.* *f*

II *p* *p* *p cresc.* *f*

I *p* *p* *p cresc.* *f*

II *p* *p* *p cresc.* *f*

rall. *a tempo*

S. *mp*

C. *mp*

Solo *f*

ha — ha hah, — luh luh lah luh luh luh lah — luh lah luh luh luh lah,

I *mp*

II *mp*

I *mp*

II *mp*

S. *pp* *p* *pp* *p*
 C. *pp* *p* *pp* *p*
 Solo *mp* *p* *mf* *p* *mf*
 lah lah, lah lah, la - ha - hah, la - ha - hah, la - ha - hah,
 I *pp* *p* *pp* *p*
 T. *pp* *p* *pp* *p*
 II *pp* *p* *pp* *p*
 I *pp* *p* *pp*
 B. *pp* *p* *pp*
 II *pp* *p* *pp*

S. *f* *dim.* *mp* *dim.*
 C. *f* *dim.* *mp* *dim.*
 Solo *ff* *dim.* *mf* *dim.*
 hah luh luh lah luh lah luh luh luh luh la ha, luh
 I *f* *dim.* *mp* *dim.*
 T. *f* *dim.* *mp* *dim.*
 II *f* *dim.* *mp* *dim.*
 I *f* *dim.* *mp* *dim.*
 B. *f* *dim.* *mp* *dim.*
 II *f* *dim.* *mp* *dim.*

dying away

S. *p* *pp*

C. *p* *pp*

Solo *p* *pp*
lah, a - - ha - - hah - -

I *p* *pp*

T. *p* *pp*

II *p* *pp*

I *p* *pp*

B. *p* *pp*

II *p* *pp*

dying away

S. *pppp*

C. *pppp*

Solo *pppp*
luh luh lah luh luh luh lah, ah - - ah - - ah.

I *pppp*

T. *pppp*

II *pppp*

I *pppp*

B. *pppp*

II *pppp*